4: Hobley G-5 (ca. 1900) 1902 FL11 Luo FL11

poisoned arrows have fallen into disuse; there was a medicine man in Gemi country named Opondo who used to make and vend the poison. The Kisumu people also had an arrow poison maker. The poison is said to be composed of snake poison and certain herbs. Nearly all of these people wear sandals of a single thickness of skin when travelling.

Musical instruments.—Their harps have eight strings and are the same as those of Northern Kavirondo (Figs. 8, 10); the drum is covered with cow hide; they are called *Thûm*. Their drums are also similar to those of Northern Kavirondo and are called *Dûl* (Fig. 9). The women also make hand harps of *mtama* stalks called *Odundu*.

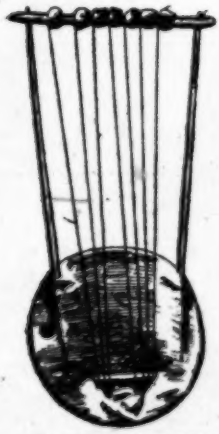

FIG. 8.—HARP: NILOTIC KAVIRONDO.

FIG. 9.—NATIVE OF LUDO TRIBE, JA-LUO GROUP. PROFESSIONAL DANCER.

FIG. 10.—REED HARP FROM KAKUMEGA.

Tobacco and bhang.—These people smoke and chew tobacco; only a few take snuff. Both sexes smoke and chew tobacco. *Bhang* or Indian hemp is smoked separately in a water pipe. Only men smoke *bhang*. Young fighting men are not allowed to smoke it.

Tembo or pombe.—This is made from *mtama* or *wimbi* either singly or mixed. Both sexes drink; young women do not drink with the men, the old women however do so.

grandmother then hung the bird, still alive, round the neck of the girl. Hanging there it was then killed, and immediately afterwards removed by cutting away the lower part of the beak through which the string was passed, leaving this portion still hanging round the girl's neck. The bird was afterwards roasted and eaten by the men in the *dala*.* After the fowl had been removed the girl put on a small apron about six inches square made of strips of leather hanging free from a supporting strip decorated with beads and cowrie shells. Aprons of this kind were manufactured by a man whose special trade it was. The beads on it were made of *mukongo* and the apron itself of cow-hide. The apron given to the bride was not a new one. It was borrowed for her from one of the bridegroom's married sisters, and she took it away with her and wore it until he sent her a new one of her own. At the same time she put on a small " tail " of cactus fibre. This tail, like the larger one worn by married women, was known as *chieno*, and the plant from which it was made was called *tworo*. If there was no fibre ready in the *dala* from which the *chieno* could be made, a fresh supply was gathered after the girl's arrival, and the *chieno* was constructed by a woman married either to one of the bridegroom's full brothers, half brothers, or to one of his first cousins, i.e. to any of the men whom he called " brother." The small *chieno* was presented to the bride by the bridegroom, who first, however, gave her a goat. This goat (*diend chieno*) was in turn presented by the girl to her best friend who had accompanied her from her home and who was expected to remain close to her side until she returned to her mother's care. The bride wore the small tail until certain cattle, known as the *dho golo onyimbo* (the cattle of the casting away of the *onyimbo*) were paid to her father. She then took off both the *chieno* and the *onyimbo*, and they were burnt. I did not, at the time, enquire into the motives and beliefs underlying this ceremony, as enquiries of this kind made through an interpreter seldom have any satisfactory results, but the ceremony is obviously a *rite de passage* marking a stage in the girl's progress from the virgin state to that of a married woman. After the night in the simba hut she was no longer entitled to the name of *nyako*—a maiden—but was referred to as *misha*—a bride—a designation that was applied to her until she finally left her father's *dala* for that of her husband.

After these ceremonies she was sent back to her home with her companions and to the accompaniment of the songs and rejoicings I have already described (*omu wer*), taking with her a goat given her by her father-in-law. This goat was called the *diend buombwe* because it was decorated for the journey with festoons of the creeper called *buombwe*, which was also used in this way on other occasions of rejoicing. The goat was given by the girl to her father who could

* Women were forbidden to eat fowls (or sheep) for fear that if they did so they would contract chicken-pox (*luro*).

11: Hartmann M-5 (ca. 1920) 1928 FL11 Luo FL11

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wards such as beads brass bangles, bracelets, ect. Then they are allowed to take the girl away, who goes along crying, or is dragged or pushed along and sometimes very roughly handled. After they have gone, the girls of the village dress themselves up in their best beads and tassels take their pipes and tobacco and follow them up.

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When all arrive at the boy's village the couple enter the *simbu*, where they spend the day together with the boys of the village and the girls who followed the fiancee. In the evening the boys leave the hut and the girls bring a cowhide, which they put down on the floor. The young couple lie together, the girls holding her down if she is afraid or shy. Immediately afterwards the girls look for the hymen. If they find some they put it on the leave of an *ochok*-plant and start singing. Their songs are not always very modest.

In the early morning they resume their singing and go home, singing all the way, carrying with them the hymen. Arrivgg at their kraal, the women meet them at the entrance, where the hymen is shown to them as a proof that the girl was still a virgin when leaving home. Then they throw it away, and the women of the kraal start singing and dancing with the girls, after which the latter get their morning meal of gruel and beans.

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After the girls have left the kraal of the bridegroom, the bride gets a new "chip" and a new tassel. The latter is given her together with a goat, which later her sister will fetch away. The chip which she gets is a special one made for the occasion by her sisters-in-law. It is a fringe about a four inches long by three inches wide, made from the twisted fibrous marrow of a kaffir-corn stalk; some of th strings are blackened with charcoal, others whitened with *migosi*, others again coloured with red oker. With string his fringe is tied round the bride's waist to cover her nakedness.

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From her brother-in-law the bride gets a hoe, formerly also a brass ornament round her forearm *(nalo)* and a leather string with iron beads about ½ of an inch in diameter *(miako)* to be worn round the waist. At present the bride gets with the hoe either a goat or the equivalent, 6 Shillings.

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After 4 days the bride's father kills a bull and the meat is taken to the kraal of the bridegroom. Next day the people there have a good feed, and the morning following the women and girls of the neighbourhood gather to take the bride home to her father again. When getting near the kraal they sing and shout which rouses the women and girls of her own village, who come out dancing and singing to meet the bride. Arriving at the entrance the women of the kraal stand in the opening of the fence, and go on singing for a while, preventing the bride to enter. The singing finished, the brother of the bride brings a life chicken, of which he cuts the lower part of the beak. This is tied with a string round the bride's neck, and the chicken is given to the children of the village who now kill and eat it. Then the bride is allowed to enter. Food is brought, and the visitors stay for the night. In the early morning they go home again, leaving the bride with her father.

About 5 days later the bridegroom sends a couple of friends with 2 or 3 more head of cattle towards the dowry. One of them must be a heifer, and the man who takes the cattle over goes with a little stick of a pawpaw-tree. With this stick

16: Northcote G-5 (no date) 1907 FL11 Loo FL11

towards marriage, that anyone who touches this tassel has to pay a fine of three goats to the husband.

The women do not wear iron wire to the same extent as their husbands and brothers. These may frequently be seen with from six to ten pieces wound round their arms and legs, which shine from constant rubbing and polishing with oil and fat. Happily there are signs that this wire is going out of fashion, whereby they will be spared the arms and aloes which are its continual accompaniment. Trade generally will thus be put upon a sound cash basis instead of resting as it has done upon a precarious footing of barter. The Jaluo, who are keen traders, have begun to realise the advantages of the rupee over the iron, being helped to this conclusion by the necessity of having to pay three rupees a year for every hut.

The Jaluo full dress is very striking. A huge hat of monkey or goat skin, or of feathers, often of ostrich, surmounts a well-oiled visage which is ornamented by lines of small white beads across the forehead, nose, upper lip and chin and fastened behind the ear. Round the neck are strings of beads, brass cartridge cases, fetishes, and a round or two of iron wire. Across the chest and sometimes down the back are rows of cowries sewn on to strips of leather; and over the right shoulder hangs a big black feather boa, or an ornament made of the long hair from the wildebeest's tail. The everyday goat skin is discarded. Round the waist they fasten strings of iron beads which they manufacture from iron wire; the iron has an extra polish, and from it depend bunches of feathers. The body is well oiled and sometimes covered with red clay or charcoal. Finally they fasten to the knee and ankle small bells made of iron wire in the shape of broad-bean pods and with one or two small iron beads inside.

Their weapons consist of a spear with a long haft and a short blade, a Masai sword on the right hip and occasionally a bow and arrows instead of the spear. Their shields are very large and heavy, made of buffalo hide and of a peculiar shape; vertically they are about three feet six inches in height; horizontally nearly six feet in length and curved back so that the left side, back and front of the warrior are covered; they are painted red, white and black, often in artistic designs. These designs probably at one time indicated to what family the owner belonged; to-day, however, this idea, if it ever existed, seems to have quite disappeared, each man painting on his shield the pattern which pleases him most. Further investigation on this subject should be made in order to make certain whether the patterns have any peculiar meaning.

Some wear the hair long, twisting it into long thin strings and dressing it with oil and red clay or charcoal. Others partially shave the head, always leaving at least one little tuft, which is cut off and worn by the chief mourner at the owner's funeral. Sometimes the body is striped or spotted with yellow clay in imitation of the zebra or leopard.

Politically the Jaluo are in a semi-feudal state; the tribe is divided up into larger or smaller chieftaincies or clans, which correspond to the old baronies, but there is no one overlord to make the resemblance complete. Nominally the chiefs